CANTERBURY COLONISTS EXHIBITION

*

AT THE CANTERBURY MUSEUM

1950-51

KITCHEN, COB COTTAGE, 1850-1860

The wood fire was made above the colonial oven which served as a hearth, with surplus embers shovelled beneath it. The joint of meat was turned slowly before the fire by the clock-work operated bottlejack and wheel. Mrs Beeton's 'digester' (or pressure cooker) stands beside the bellows.

CANTERBURY COLONISTS EXHIBITION

AT THE CANTERBURY MUSEUM

On the Occasion of
the Centenary of the Province

THE FRIENDS OF THE CANTERBURY MUSEUM
CHRISTCHURCH NEW ZEALAND
1950

DIORAMA OF LYTTELTON, NEW YEAR, 1851

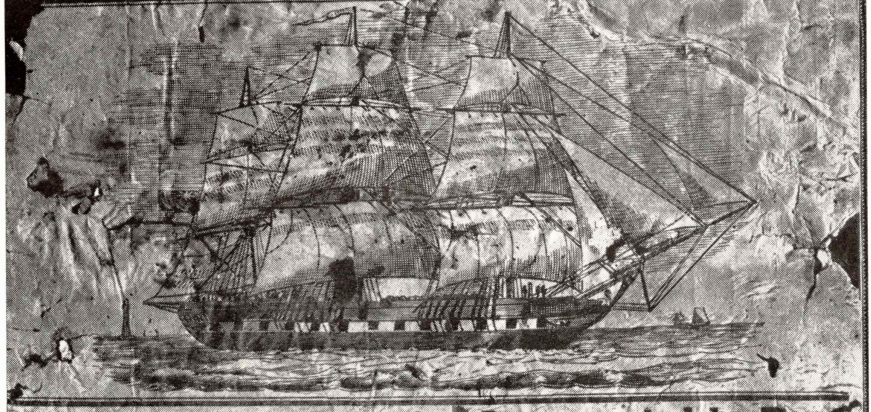
The Canterbury Association's first four ships were then in port, having delivered 791 passengers in non-stop voyages ranging from 99 to 109 days. The *Charlotte Jane* (foreground) left Plymouth on 7th September, 1850, at 12 p.m., arriving 10 a.m. on 16th December, after a voyage of 99 days. She carried 26 chief cabin, 19 intermediate and 80 steerage passengers. Launched at Bristol in April, 1848, she was of 620 tons register; length, 131 feet; beam, 32 feet; depth 21 feet. The last to arrive was the *Cressy*, on 27th December.

An Introduction to the Colonists Exhibition

THE CANTERBURY MUSEUM'S purpose in preparing this Exhibition is to do for the life of our colonial ancestors what museums are learning to do for birds: to remove them from shelves in glass cases and display them in their living habitat. The Early Settlers' Collection, as it has been, is all too familiar to most of us—in one room of the Council Chambers an array of fading framed portraits, in some dusty cases nearby some odd and unrelated personal relics. Such displays have little appeal beyond the family concerned; they have no power to inspire the imagination of the young, or to inform the critical curiosity of the adult.

The voyage out becomes real to us when its course is charted, as here, on a large mural painting, with replicas of *Punch* cartoons of 1848 and the Canterbury Association's own handbills to explain why the emigrants left and what they hoped to find here. The voyage is completed by a scale diorama of the first four ships at Lyttelton; the square-sterned East Indiamen lie off the port, already prepared for the Pilgrims with public houses, stores and barracks and the scars of clay roads. How real the life of 1850 becomes when we recreate its habitat settings. For those three long months at sea there is FitzGerald's cabin (admittedly the largest and most luxurious of state-rooms) but the actual furniture is there as his sketch showed it and the following sea through the stern windows. The first home ashore is represented by the V-hut, which was a tent in wood and thatch (from the sketches he made, Dr A. C. Barker's V-hut is represented exactly as set up in February, 1851, together with many of the original belongings, preserved by his family). Incidentally, we realize much about Canterbury Colonial families, their tenacity of being, their sense of continuity with the past. The word 'heirloom' takes a new meaning, for this and all rooms are fitted out from the mass of possessions still preserved by the families whose grandparents brought them out one hundred years ago, and often with a known history extending generations before that. From such heirlooms the drawing room and bedroom of the type of house which, for Dr Barker, would follow the V-hut have been easily fitted out. The ugliness ushered in by the Exhibition of 1851 is not yet in evidence, the preference is still for Regency or William and Mary furniture, for Georgian silver, and we are impressed with the elegance and comfort of the life of the landed settlers.

EMIGRATION
FOR THE
WORKING CLASSES.



The Canterbury Association, Incorporated by Royal Charter, 13th November, 1849.

THE ARCHBISHOP OF CANTERBURY,

ARCHBISHOP of DUBLIN.
DUKE of BUCCLEUCH, K.G.
MARQUIS of CHOLMONDELEY.
EARL of ELLESMERE.
EARL of HAREWOOD.
EARL of LINCOLN, M.P.
VISCT. MANDEVILLE, M.P.
BISHOP of LONDON.
BISHOP of WINCHESTER.
BISHOP of EXETER.
BISHOP of RIPON.
BISHOP of ST. DAVIDS.
BISHOP of OXFORD.
BISHOP of NORWICH.
SIR JAMES STEPHEN.
SIR ALFRED CLARKE.
SIR JOHN PAKINGTON, M.P.
SIR JOHN PATTESON.
SIR JOHN RICHARDSON.
SIR JOHN ROMILLY.
SIR JOHN TAYLOR COLERIDGE.
SIR JOHN TYRRELL.
SIR JOHN WILLIAM WILLIAMS.
SIR JOHN YARDE BULLER, M.P.
SIR JOSEPH PAXTON.
SIR JOSEPH YATES LOUCH.
SIR JOSHUA WALMSLEY.
SIR JOSHUA WALMSLEY.
SIR JOSHUA WALMSLEY

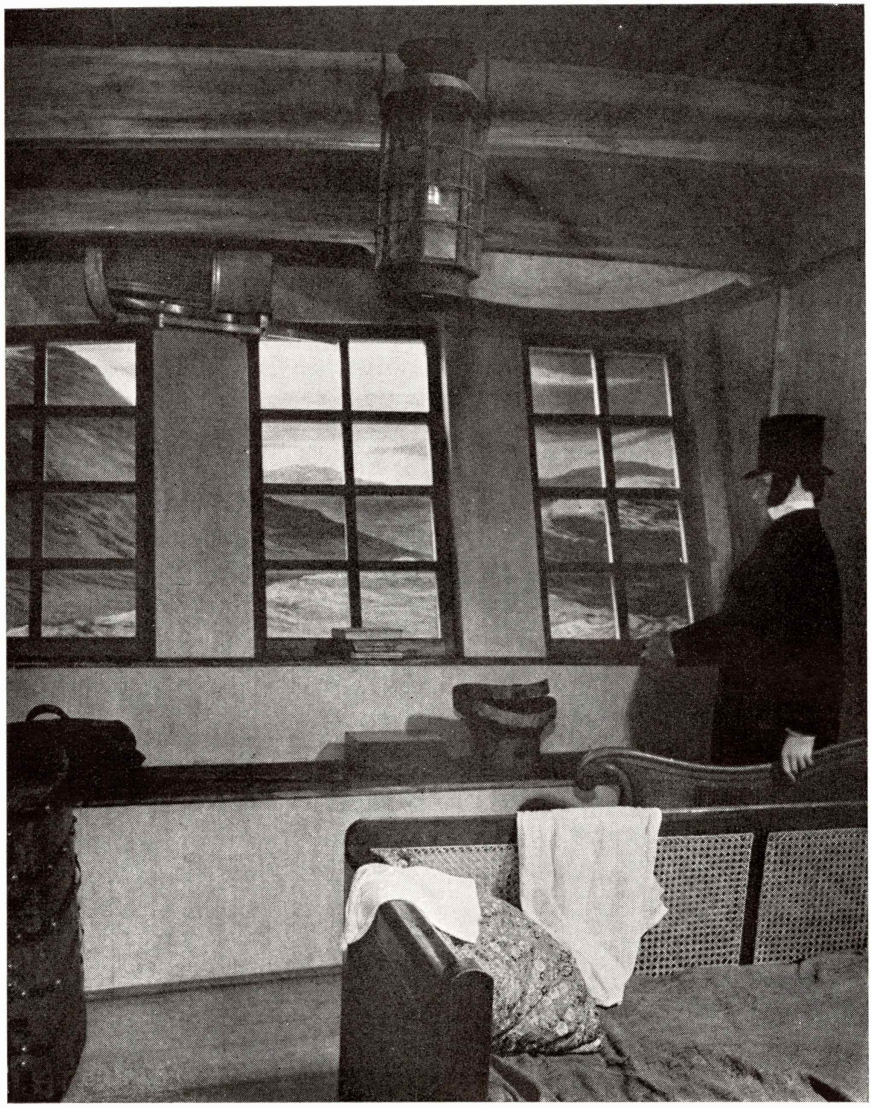
But the 'assisted or steerage passengers' made up the bulk of the Association's passenger lists. They brought few valuables, of which still fewer survived as heirlooms, and left no records. The life of this great class of settlers has been only partially recaptured in the representation of a Lyttelton cob cottage, with its age old division into kitchen-living room and bedroom. Yet the kitchen achieves an interest of its own, and becomes the human core of the Exhibition. The purpose of including the late Victorian room is self-evident.

Costumed figures give the final touch of life to each room, although here again the indifference of men to preserving their clothing virtually eliminates one sex. With the exception of a valuable loan from the Victoria and Albert Museum, the costumes, fresh and spruce as their day of wearing, have been brought forth from Canterbury family chests. Although we contemplate with regret the dispersal of the greater part of the collection, after May next, when the Exhibition closes, the display marks the coming of age of Folk Culture as an activity of the Museum. We hope to recreate it permanently in the large Early Colonists' hall planned for the Centennial Memorial Building.

Meanwhile, the Exhibition was made possible only because residents of every part of Canterbury made their heirlooms available, either, earlier, as gifts to the Museum or The Pilgrims Association, or directly as loan or gift for this display. (Owing to lack of space in this booklet the published acknowledgement is confined to those articles featured in the present phase of the display, which will be changed later.) The Exhibition required also a Trust Board prepared to clear the Museum's largest hall, and an Armed Services Centennial Committee willing to remove and store the show-cases. Heathcote Helmore, as chairman of the Exhibition Committee, planned the layout of the hall and was the driving and constructive force in the large scale collection of exhibits, and the arbiter of the fitting out of the rooms.

The text of this book has been written and the list of collections compiled by S. Northcote Bade (furniture and general) and Rose Reynolds (costume). I also thank the Association of Friends for their decision to publish this guide.

ROGER DUFF,
Director, Canterbury Museum.



EMIGRANTS' QUARTERS, FIRST CLASS

Only one other cabin on the *Charlotte Jane* shared the roominess of FitzGerald's eleven by nine feet stateroom at the starboard quarter of the stern (fare £42). Remember also that the eleven feet represent half the width of the vessel at the stern. All details in the reconstruction, including the cane-backed extension bed and couch are exactly as shown in his sketch.

Aboard the Charlotte Jane

A CANTERBURY COLONIST'S first home was the cabin or dormitory he occupied during the hundred days the vessel took to beat south to the coast of Brazil, perhaps sighting the Canaries on the way, then bearing away on the long drive eastward in the zone of the roaring forties, south of the Cape of Good Hope, south of Australia and Tasmania, on the fringe of the Antarctic ice, thence north past Stewart Island, Bluff and Otago Heads to Lyttelton.

This reconstruction of James Edward FitzGerald's eleven by nine feet stateroom is certainly far from typical. It has been chosen because records exist—the original deck plan showing its dimensions and its setting in the starboard quarter of the after deck, and the sketch which FitzGerald made in the South Atlantic, gazing through the stern windows at the following sea.

The sloping stern windows which FitzGerald shows in his sketch have a wide sill and spacious lockers beneath. The walls are of panelled deal, and furniture consists of a Davenport writing desk, and a cow-hide covered cabin trunk standing on end along the left wall. In the beams above the stern lights are a nest of folding chairs, a single deck chair, and an iron washstand, all stowed behind a canvas blind. Along the right wall are a single extension cabin bed, and a double extension cabin bed. No pictures appear on the walls.

Although not identical with those shown in FitzGerald's water-colour, the pieces of furniture in this cabin are all authentic and of similar style. The single extension bed was brought out on the *Charlotte Jane* and a lifebelt from the *Charlotte Jane* is also shown.

Such a stateroom would be empty when booked for a passage, and it was the responsibility of the passenger to supply furniture for the trip in accordance with his own taste. For this purpose he would go, deck plan in hand, to a specialist in this class of furniture. On arrival he took the furniture ashore and some of it has been used in homes until this day.

STATEROOM

SINGLE EXTENSION COUCH heirloom of P. C. Cholmondeley, *Charlotte Jane*, 1850. Presented by Reginald Heber Cholmondeley.

DOUBLE EXTENSION CABIN BED, Charles Tripp, Egmont, 1855. Lent by the Tripp Estate, Orari Gorge.

DAVENPORT WRITING DESK, brought out during the '50s. Lent by Mrs F. W. Dunnage.

DECK CHAIR, folding canework, Miss Catherine Grigg, 1856. Lent by Miss Mabel L. Grigg.

CABIN TRUNK, studded cowhide. Lent by Mrs H. V. Mathias.

WATERCOLOUR SKETCH, by J. E. FitzGerald, from his cabin bed in the *Charlotte Jane*, 1850.

LIFE JACKET, used by Dr A. C. Barker. Presented by W. E. Barker.

SEA CHEST, J. Barton Acland, *Royal Stuart*, 1855. Lent by M. D. Acland.

TWO CUSHIONS, covered with old kashmir shawl, Mrs Percy Cox, 1856. Lent by Aubrey Cox.

SHIPS LANTERN, from the *Triumph*, 1860. Lent by Mrs C. E. Brocket.

Studding Sail Hall

INVERTED V-SHAPE houses were not uncommon in the first months of settlement. In the case of Studding Sail Hall, Dr A. C. Barker was extremely fortunate, and his hut was more elaborate than most. Instead of being just able to crawl into it for shelter, he was able to furnish it with full sized furniture. Moreover with the use of packing cases he subdivided it into two rooms. His V-hut was covered with a discarded studding sail from the *Charlotte Jane* and accordingly christened 'Studding Sail Hall'. Dr Barker was a good draughtsman. His drawings are full of detail and it is from these that his descendants under the guidance of Commander H. S. Barker have reproduced the hut with considerable fidelity and furnished it with material brought out in 1850.

The case of instruments by the doorway, along with the original brass plate outside the door, show that Dr Barker had already commenced the practice of his profession. His books were on crude shelves hung on cords; the clock is of a type found frequently in Canterbury, while the swing-legged dropside Chippendale table does not look incongruous in such a setting. Next to the table is a child's chair standing on another to give it height, while behind it and against the partition is a child's cot.

On the other side of the partition is a large mattress from a four-poster bed which obviously would not fit comfortably in the hut. The iron folding bed of considerable weight, which Dr Barker carried on his back over the Bridle Path, is leaning against the wall outside the hut.

As Miss Laetitia Bowen shared the sleeping quarters with Mrs Barker during the occupancy of Studding Sail Hall, Dr Barker set up this bed in a tiny tent dug in on the river bank. All cooking and washing were done in the open.

His sketches show the V-hut well erected by 18th January, 1851. By July of the same year, the family moved into their first house (on the site of the Gas Company's office, opposite the Clarendon Hotel).

STUDDING SAIL HALL

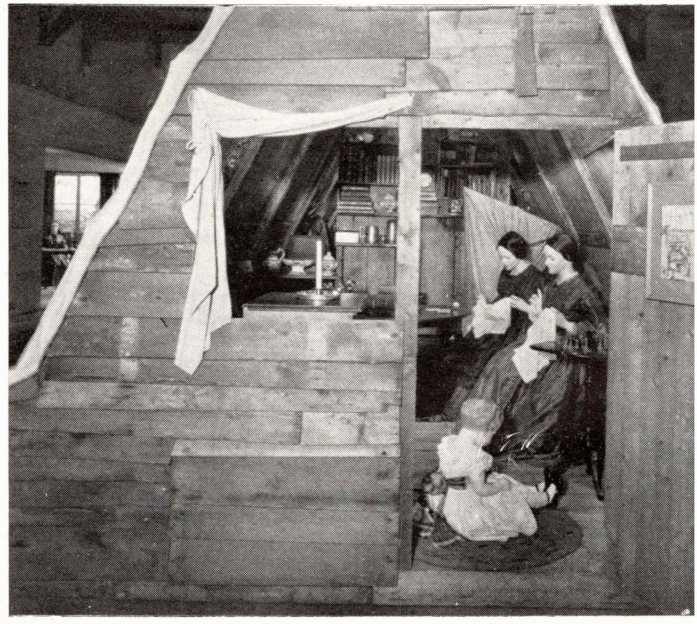
Included in the arrangement of Studding Sail Hall are pieces of furniture, china and other belongings which Dr Barker brought out in the *Charlotte Jane*. Most of these can be seen in his sketches of 27th and 28th February, 1851.

NOAH'S ARK MONEY AND WORK BOX. Presented by E. C. Barker.

DROP-SIDED ROUND TABLE, mahogany, in Chippendale style, with cabriole legs, shown in Studding Sail Hall sketches. Lent by Mrs A. L. Barker.

ROSEWOOD WRITING DESK. Lent by Mrs A. L. Barker.

MAHOGANY FRAMED ARMCHAIR, given by John Robert Godley to Dr Barker. Lent by Mrs A. L. Barker.



Travelling as Surgeon on the *Charlotte Jane*, Dr A. C. Barker set up these temporary quarters on 23rd December, 1850, one week after the ship's arrival. This reconstruction of the living-room end of the sail-covered V-hut follows his sketch of 28th February, 1851. Mrs Barker and her companion, Miss Letitia Bowen, are seen sewing, while Master A. L. Barker looks on.

PIANO STOOL WITH BRASS CLAW FEET. Lent by J. S. Barker.

INSTRUMENT CABINET. Lent by Miss Olive Barker.

SMALL CHESS BOARD TABLE. This table frequently appears in Dr Barker's photographs of early celebrities taken against a blue gum tree in his garden. The photographs required long exposures and the table was often used to support the subject's hands. Lent by Mrs H. L. Barker.

MASONS IRONSTONE DINNER AND DESSERT SERVICE. Lent by Mrs H. N. Hope.

LARGE POTTERY JUG. Lent by Mrs Frank Barker.

'BARKER SURGEON'. The nameplate is the one erected outside the original Studding Sail Hall. Lent by Trevor Barker.

BABY'S BONNET, made aboard ship to be presented to the first *Charlotte Jane* girl baby born in Christchurch, who was Dr and Mrs Barker's Sarah Elizabeth. Lent by J. S. Barker.

BRASS BEDROOM CANDLESTICKS. Lent by Mrs H. L. Barker.

DAGUERROTYPES, including photograph of Dr Barker's wife. Lent by Miss Olive Barker.

TEAPOT AND STAND, SUGAR BASIN AND CREAM JUG, used in Studding Sail Hall.

SILVER TEASET, (In wall case) date 1810-11. Lent by Mrs A. L. Barker.

TRUCKLE BED. Dr Barker is said to have carried this over the Bridle Path and used it in a lean-to against a sand bank during the occupation of Studding Sail Hall. Lent by Mrs M. Brooker.

SILVER COFFEE POT, Queen Anne, (in wall case) 1756-7. Lent by Mrs Frank Barker.

MODEL OF *Charlotte Jane*, SMALL BUST, TWO PEWTER MUGS. Lent by Miss Jill Barker.

TOOL CHEST, brought out by S. Manson in 1840. Lent by K. L. Manson.

FOLDING WRITING CASE, mahogany; *Zingari*, 1853. Lent by E. Millton.

BABY'S BATH. Lent by T. D. Barker.

BEDSIDE WASH-STAND. Lent by H. G. Helmore.

BRUSH AND COMB. Lent by Misses L. and P. Barker.

CARPET BAG. Lent by Miss Rose Reynolds.

TRAVELLING BOOK CASE, mahogany. Lent by H. S. Barker.

SEA CHEST, teak. Lent by H. S. Barker.

DRESSING TABLE AND SWING MIRROR. Lent by H. G. Helmore.

CHILD'S ARMCHAIR, mahogany. Lent by Misses L. and P. Barker.

CHESS SET, Percy Cox, 1856. Lent by Aubrey Cox.

CASE OF SURGICAL INSTRUMENTS. Lent by Mrs H. N. Hope.

From right: armchair made by S. Manson in 1843; roasting screen or drying-cupboard which was wheeled over to the fire; wag o' the wall clock; table by Manson, 1843; bath-tub; warming-pan; colonial oven; Yorkshire cradle of 1700. The rafters support the floor of the attic which served as an emergency bedroom and for lumber.

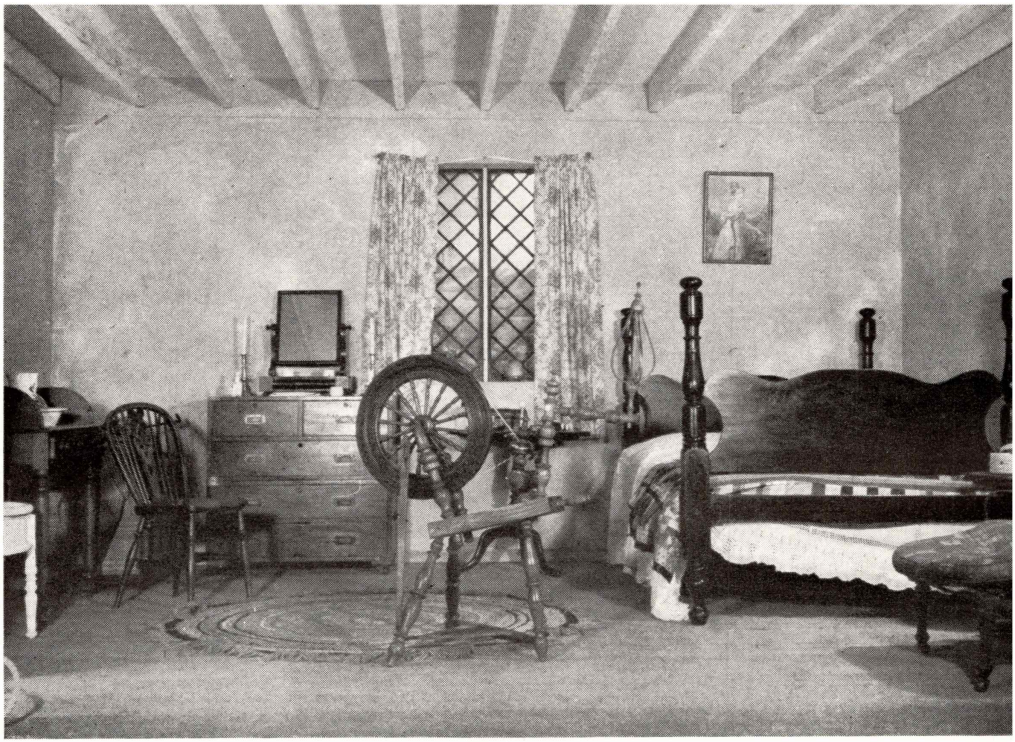
Lyttelton Cottage

(1850-60)

THIS COTTAGE reconstruction is typical of many houses in the early days of the Province. The walls are of cob, and the windows are diamond-paned cast-iron casements originally in Mr Godley's house at Lyttelton. While building it, the owner probably lived in a tent or V-hut, such as Dr Barker's combination of both.

With its entrance above the kitchen, would be a loft, where goods would be stored, and where a few beds would be set up when extra accommodation was required. The front wall would have a central door, and two windows the same as those in the far wall.

THE KITCHEN is furnished comfortably with table, rocker, chairs, shelves, a roasting screen and wall cupboard. This was the era of conscious house management. Mrs Beeton, was even then compiling



The diamond-paned windows, rafters, and walls of puddled clay and straw (cob) are typical of the period. Two sea chests, placed on above the other, and a collapsible mirror, provide the dressing table. The spinning-wheel was already a British 'by-gone'. The panel-ended double bed of 1851 contrasts with the folding iron bed, here set up as an armchair.

her famous treatise. The meat jack, preserving pans, digester, kettles and saucepans are all as illustrated in her *Englishwoman's Cookery Book.*

The rag hearth rug would in many cases have been replaced by plaited Maori mats. The 'wag o' the wall' clock with hanging weights and swinging pendulum gives life to this room, which is enhanced by the many small domestic articles which are placed conveniently to hand. There is an air of comfort in this cottage even if the water had to be carried some distance. The simple slab stool, the kitchen table and chair made from local timber would have been supplemented by furniture made from packing cases, which has not survived. The cottage stove or colonial oven, here replaces the awkward camp oven and open hearth. Ships' furniture was a feature of the early colonial home, and in this bedroom will be found a cabin trunk and a sea chest.

THE BEDROOM as might be expected of a two-roomed cottage, is crowded. The youngest child sleeps here. There are probably two older children who sleep in the loft. A folding chair may be partly

extended for use as a child's cot, and the baby's cradle is brought in to the bedroom at night. The baby's bath, next to the simple wash-stand, is collapsible, the legs screw off and the tub lifts out of the frame. It can be stored under the bed when not in use. The double bed, a simpler type with panel ends, was imported.

A luxury is the coiled rug of plaited rag; an example of the industry of the housewife, it would be plaited before the fire when the children were asleep. As all the candles were made of tallow, their use would be sparing. They are kept in a japanned candle box hung on the wall.

Of particular interest are the three examples of kitchen furniture made from local timbers about 1843 by Samuel Manson, while employed at Riccarton.

The armchair is made of kowhai. The graceful proportions of the two tables offset their somewhat rustic finish. In both tables the top is made of pit-sawn totara planks, grooved and joined by means of a long wooden fillet, the legs of the smaller table are of kowhai fixed with wooden pegs, those of the larger table (displayed in body of hall) are of manuka and fixed with manuka pegs. The large cupboard-like roasting screen was also locally made, cut from imported timber, in 1853 by Samuel Treleaven. This screen is on casters to enable it to be run over against the fire while meat is being roasted in the meat jack. The open back is then against the fire and serves not only to reflect and contain the heat but has shelves where plates and food may be kept warm.

LYTTELTON COTTAGE

KITCHEN

Stool from cob cottage in Fernside, Rangiora. Made from a slab of wood, with four peg legs. The slab still has the bark on it. Lent by Ron Doak.

Chair, made by Samuel Manson in 1843. This fine example of home-made furniture is made of kowhai. Lent by K. L. Manson.

Rocking Chair, used by the Binnie family, early '50s. Lent by James Binnie, Sefton.

Cottage (Colonial) Oven, from cob cottage, Leithfield. Lent by Mr and Mrs George McLean.

Roasting Screen, metal lined, open backed. Lent by E. H. Treleaven.

Table made from New Zealand timbers by Samuel Manson about 1843. Lent by Mrs H. J. O. Wagner, Motukarara.

Meat Jack, Wheel and Rack. Lent by Miss E. Parsons, Akaroa.

Warming Pan, originally hung in the kitchen of Jacob Unwin, London, 1800. Lent by Dr P. Unwin.

Pepper Grinder, small table model in porcelain. Lent by Mrs C. E. Brocket.

Fire Back, Shovel, and Fire Iron, Shot and Powder Horns. Presented by P. R. Le Cren.

Coffee Mill. Presented by H. Roseveare.

Hanging Cupboard of kauri with small drawers for storage, (also postal scales; stone crocks, for sugar; corncob jug, pepper pot, stoneware spill jar, flour barrel, small wooden pail, copper kettle, grid iron, muffin pan, curtains, ink well, cow cream jug, cup and saucer, purple printed; Worcester mug, crystal salt cellar, teapot, jug and sugar basin, lantern, set of walnut shelves, wooden spoons.) Lent by Mrs C. F. Le Cren.

Dutch Wall Clock, with painted dial, swinging pendulum, and hanging weights. Lent by G. F. Mintrom.

Chimney Rack, for hanging kettles, etc. Lent by Ron Doak.

Saucepan, copper. Lent by Mrs A. Woodhouse, Blue Cliffs.

Hearth Rug. Lent by Mrs L. T. Wright, Annat.

Bucket. Lent by Mrs R. Wornall.

Plates and Meat Dishes, Willow pattern. Lent by Mrs T. J. Tweedy, Mrs R. F. Hayman, Mrs S. Chappel.

Teapot in Coloured Glazes, Copper Preserving Pan, Copper Saucepan, Salt Box. Lent by Mr Clement and Mrs E. May, Akaroa.

Mrs Jane Palmer wore this pink satin ball dress to a Christchurch function in 1875.

PLATES, of different designs. Lent by Miss Nelson, Hororata, Miss Searle, Annat.
KETTLE, wrought iron. Lent by Mrs Homersham and Miss Tipping.
STONEWARE TEA CADDY, with pewter top, WILLOW PATTERN PLATES. Lent by Mrs R. W. Borland.
BASIN, blue and gold decoration. Lent by Mrs J. Rudd, Greendale.
MEERSCHAUM AND CHERRYWOOD PIPE, used by Colonel Alexander Lean. Lent by G. H. Prins.
SABLE DUSTER, long handled. Lent by Mrs Brocket.
CANDLESTICKS, brass, Samuel Wornall, *Sir George Seymour*, 1850. Lent by Mrs J. Tabley.
CANDLE MOULDS. Lent by Mrs B. Moncrieff.
CANDLE BOX in japanned metal. Lent by E. H. Treleaven.
AXE, brought to Nelson by Dr Greenwood, 1842. Lent by Mrs A. V. Oliver, Tai Tapu.
DOOR LATCH, japanned iron. Lent by Mr and Mrs F. Small, Governors Bay.
TINDERBOX, CANDLESTICK. Lent by R. F. Hayman, Ashburton.
CANDLE SNUFFERS AND TRAY, brass. Lent by Miss A. E. Gates, Ashburton.
ELM WOOD BELLOWS. Lent by Miss A. E. Gates.
QUILL PENS. Lent by Police Department, Wellington.
BUTTER BOWL AND BUTTER MARKER, brought out on *Charlotte Jane*. Presented by Mrs H. I. Mehrtens.
BUTTER MOULD. Lent by Robert Harris, Allandale.
PICTURES. Lent by Mrs A. F. Gledhill.
CRADLE IN OAK, made Yorkshire, 1700, brought New Zealand, 1912. Lent by Mrs C. J. Drabble.
DOUBLE-BARRELED MUZZLE LOADING GUN AND SHOT FLASK. Lent by Mr Chambers, Motukarara.
BLACK JACKFIELD JUG, STONEWARE CUP. Lent by Mrs G. Hedges.
ROSEWOOD CRUET. Lent by Mrs B. Henning, Akaroa.
CHILD'S WINDSOR CHAIR
THREE CHAIRS IN SCOTTISH OAK, brought to New Zealand in knocked down condition, after having been previously assembled in Kilmarnock, Ayrshire, 1852. Imported to Lyttelton in the *Brothers Pride*, 1863. Presented by F. W. Burson.

COTTAGE BEDROOM

BABY'S BATH, Charles Tripp, 1855. Lent by Miss Cara Unwin.
WASHSTAND, from the homestead, Mount Thomas. Lent by Mr H. W. F. Hamilton.
DOUBLE BED, panel ended, ebonized; Mrs Treleaven, *Castle Eden*, 1851. Lent by E. H. Treleaven.
RUG, made by Mrs F. W. Dunnage, Papanui.
SMALL ROUND TABLE, the top of which was used as tray on board *Isabella Hercus*, 1851, by the Rev. and Mrs J. Wilson. Lent by Miss E. M. Musgrave.
ROUND TABLE, Chippendale style, mahogany, William Langdown, *Triumph*, 1860. Lent by Mrs C. E. Brocket.
CABIN TRUNK, dome topped, F. J. Le Cren, *Canterbury*, 1851. Lent by Mrs Nancye Graham.
MIRROR ON STAND, belonged to Dr A. C. Barker. Lent by Captain A. D. Royle.
FOLDING IRON BED, part of the early furnishing of the old cob cottage in Allandale, originally owned by Adam Bloor. Lent by Robert Harris.

SEA CHEST, Rev. J. Wilson, *Isabella Hercus*, 1851. Lent by Mrs J. K. Davidson.
SAMPLER, made by Mrs Samuel Treleaven when a child. Lent by E. H. Treleaven.
CHINA DOLL, with beadwork clothes. Lent by Mrs Henry Sturge.
CANDLESTICK, brass repoussé. Lent by Mrs H. L. Barker, Ashburton.
WINDSOR CHAIR, heirloom of Tripp brothers, 1855. Lent by Mrs P. Unwin.
PRINT OF QUEEN VICTORIA, brought out on the *Aurora*, 1840. Lent by Mrs C. E. Brocket.
JEWEL BOX, covered with brass studded cowhide, used by Madame de Gasgoyne in the '40s. Lent by Mrs A. V. Oliver, Tai Tapu.

Mrs Duncan Rutherford owned this mulberry silk afternoon dress of the 'eighties.

LADIES COMPANION, for holding cotton reels, made for Louisa Harper. Lent by C. E. Jones.
PRAYER BOOK. Lent by Miriam Pool, Akaroa.
BRASS CANDLESTICKS, brought out by the Manson family, in early '40s. Lent by Mrs H. J. O. Wagner.
TOILET AND TRINKET SET. Lent by Mrs R. Borland.
SPINNING WHEEL. Presented by Miss E. Peach, Rangiora.
GLAZED IRON SASHES from the Godley cottage in Lyttelton, erected before the arrival of the 'First Four Ships', and cob bricks of 1851 from Mount Thomas, Rangiora, are on view at the opposite side of the hall from the Cottage. Near these also are:
PRESERVING PAN, heirloom of the Rhodes family, Bluecliffs. Lent by Mrs A. Woodhouse, Timaru.
SPICE BOX, japanned metal, used in the home of Captain Fisher, first Captain of the port of Lyttelton. Lent by A. S. Westland.
TEA CADDY, japanned metal, from the old Bloor cob cottage, Allandale. Lent by Robert Harris.
SNUFFERS AND TRAY, japanned iron, by Samuel Wornall, *Sir George Seymour*, 1850. Lent by Mrs J. Tabley.
SNUFFERS AND TRAY, Sheffield plate. Lent by Miss G. Newton, Akaroa.
MEAT JACK, Stephen Fisher, *Charlotte Jane*, Lent by A. S. Westland.
SHOULDER YOKE, from Samuel Hall's cob cottage, Governors Bay. Lent by Mr and Mrs F. Small.
COPPER SAUCEPAN, JELLY MOULD AND STEAMER, Mrs William White, *William Hyde*, 1852. Lent by Miss Janet Storry.

BACKDROPS

View through the stern windows of the *Charlotte Jane*, by Russell Clark.
View through Lyttelton cottage windows:
(1) Kitchen, looking towards Diamond Harbour.
(2) Bedroom, looking across Lyttelton Harbour to Governors Bay from the partly completed Sumner Road.
View through Christchurch house windows:
(1) Bedroom, looking south, from region of Lands Office, near present Worcester Street bridge.
(2) Drawing room, looking north from the same position.
(Both these are based on sketches by Dr A. C. Barker, 1851.)
View through window of late Victorian room, looking west towards Alps.
All these are by Mrs Louise Gray.

drawers, with narrow reeded columns and brass handles, has a dignified elegance which is to be seen in the narrow backed upholstered armchair, and the splendid bedside reading table with adjustable flaps and candle bracket. The four-poster bed is rather smaller than usual and looks very attractive with its simple chintz draping.

All this furniture was brought from England as cargo; none was used as cabin furniture, nor has any been made here. Although high quality furniture was being made from New Zealand timbers by J. M. Levien, Wellington, J. Halliday, Auckland and J. Hargreaves, Nelson, it has not been possible to show, with one notable exception, any high-class cabinet work using native timbers. This may be due to the nature of the Plains with their dearth of timber.

The room shows a preference for the traditional furniture rather than the novelty. Regency and 18th Century styles were preferred. The selection of Regency furniture has been partly explained by the necessity for compactness in the stateroom. This cannot explain the four-poster bed, when the spindle turned and panel end beds were less extravagant of space, yet both illustration and contemporary record constantly refer to four-poster beds in Canterbury.

In a setting of pale grey striped wallpaper and blue and gold Aubusson carpet we have in the DRAWING ROOM an early piano in faded rosewood with shifting keyboard. Two different William and Mary tall-backed walnut chairs, a pair of veneered walnut console card tables, and a mahogany cabriole-legged card table of the 1850s, two walnut armchairs, a Chippendale reading table in mahogany and a rosewood pole screen of Regency design. The window is a copy of that in the bedroom. It came from a very early house recently demolished, while above the polished slate fire-place from a house in Papanui, is a large oval mirror with a gold and black gesso frame.

CHRISTCHURCH HOUSE

BEDROOM

CORNER WASHSTAND, Sheraton type, in mahogany. Lent by Miss Mabel L. Grigg.

EWER, BASIN, TRINKET AND SOAP BOXES, in creamy white porcelain with hand-painted sprays of flowers in brilliant colours. W. W. White, *William Hyde*, 1852. Lent by Miss Janet Storry.

DAVENPORT WRITING DESK, in walnut, *Isabella Hercus*, Rev. J. Wilson, 1851. Lent by Miss E. M. Musgrave.

MUSIC CABINET with upholstered top. Walnut with spiral turning, divided inside into compartments. Rev. G. Cotterill, *Sir George Pollock*, 1851. Lent by Miss M. Cotterill.

FOUR POSTER BED in mahogany, early 19th century style. Brought out by Captain Lovell. Lent by Mrs R. E. Sleigh, Waimate.

CHILD'S CHAIR, Rev. J. Wilson, *Isabella Hercus*, 1851. Lent by Mrs L. S. Ayers.

BEDSIDE READING TABLE, mahogany. This Regency table has two adjustable reading flaps and a folding candle bracket. Mr and Mrs William White, *William Hyde*, 1852. Lent by Miss Janet Storry.

BEDROOM CHAIR, *William Hyde*, 1852. Lent by Miss Janet Storry.

PORTRAIT of Emily Harper, wife of Bishop Henry Harper, *Egmont*, 1855. Lent by Mrs J. R. Orford.

SWING MIRROR, ebonized, Regency style and CHEST, mahogany, Regency chest with ebony straw inlay and brass handles. John and Strickland Field, *Canterbury*, 1851. Lent by the Misses Field.

PORTRAIT of Edward Dobson, as a young man, *Cressy*, 1850. Lent by Miss A. Todhunter.

Although the period is the 'fifties, a preference for pre-Victorian furniture is shown in the bedroom. The chest-of-drawers, swing mirror, upholstered armchair, round table, bedside reading table, and striped wall paper, are in Regency style (1800-1820). The four-poster canopied bed precedes the Pilgrims by twenty years, the Davenport writing desk is contemporary, while the rocking-chair was made at Rangiora in 1863.

Christchurch House

(1850-60)

THIS CHRISTCHURCH HOUSE was built of wood with casement windows, and brick chimneys. The roof was covered with wooden shingles or imported slates. It was of two floors with several rooms on each floor. The house was probably erected from sections prefabricated in England. THE BEDROOM is furnished in the Regency style, with grey striped wallpaper (that is now coming back into fashion). The round-backed upholstered chair, and the walnut Davenport writing desk are later than the other furniture, but are contemporary with the arrival of the Canterbury settlers in 1850. The dip-backed bedroom chair with cane seat, has an adaption of the lyre motif characteristic of Sheraton furniture of the beginning of the century. The mahogany chest of

In a setting of grey-striped wallpaper and blue and gold Aubusson carpet, heirloom furniture of an earlier period is again assembled in the first decade drawing room. The two tall-backed walnut chairs date from William and Mary (1689-1702), the fireside pole screen is Regency. Closer to the period are the Robert Cocks piano, the pair of folding console card-tables, the French flower-table (jardiniere), table clock and candelabra in ormolu.

PORTRAIT of Alexander Boyle, 1860. Lent by Miss Phyllis Boyle.

UPHOLSTERED CHAIR, mahogany. Regency armchair of unusual design. Rev. F. Inwood, *Sir George Seymour*, 1850. Lent by the Misses Inwood.

SAMPLER, 1824. Lent by Mrs John Grigg.

CANDLESTICKS, in ruby glass, gilded. W. Guise Brittan. Lent by Mrs J. H. Upham.

TOILET SET, Limoges porcelain. Lent by Mrs John Down.

ROCKING CHAIR, made in 1863 by Matthew Hall, of wood cut from the bush at Woodend. Lent by Miss Mary Elizabeth Leech.

CHEVAL MIRROR, mahogany, Heywood family, *Steadfast*, 1856. Presented by Miss E. Heywood.

ROUND MAHOGANY TEA TABLE, Regency base, Charles Bowen, *Charlotte Jane*, 1850. Lent by Miss Laura Bowen.

SEPIA SKETCH, Christchurch, showing Lands Office, near Worcester Street bridge. Lent by A. J. White.

PAINTING, first Tripp homestead, Mr Peel station. Lent by Mrs Mowbray Tripp.

DRAWING ROOM

READING AND WRITING TABLE, mahogany with hinged flap top, front drawer and sliding candle brackets, the right side bracket with compartments for pens and ink bottle, late 18th century. William Thomson, *Hampshire*, 1854. Lent by Mrs C. M. Ollivier.

PIANO BY ROBERT COCKS & CO., in faded rosewood. This piano, reputed to be the first in South Canterbury, was stuck in the Rangitata river on its journey down to Orari Gorge, but fortunately came to no harm. It still has a good tone. Charles Tripp, *Egmont*, 1855. Lent by the Tripp Estate, Orari Gorge.

TWO HIGH-BACKED CHAIRS in walnut. They are not a pair, one having a canework back. They are of the finest quality and workmanship of the William and Mary period. Prior to this period chair backs were straight. Hooves have taken the place of the scroll foot used earlier. John and Strickland Field, *Canterbury*, 1851. Lent by Heathcote G. Helmore.

UPHOLSTERED CHAIR in walnut, cabriole legs; Rev. J. Wilson, *Isabella Hercus*, 1851. Lent by Mrs J. K. Davidson.

STOOL in walnut with upholstered top and cabriole legs; John Ollivier, *John Taylor*, 1854. Lent by Mrs C. M. Ollivier.

PAIR OF CONSOLE CARD TABLES in walnut veneer. When closed, the centre leg is double, but when required for use, one of the centre legs is withdrawn towards the back, reversed, reinserted in the groove, to form a support to the flap.Edward Palmer Chapman, *Egmont*, 1855. Lent by Maurice Palmer Chapman, Christchurch and George Palmer Chapman, Timaru.

CARD TABLE, mahogany, with cabriole legs. The back draws out to support the flap; Bishop H. C. Harper, *Egmont*, 1855. Lent by James Maling.

UPHOLSTERED CHAIR, walnut, with cabriole legs. This chair is unusual in that the framework of the back is metal. Rev. O. Mathias, *Dominion*, 1851. Lent by Mrs T. F. Gibson.

AUBUSSON CARPET. A French carpet of this make and quality is almost unique in New Zealand. Individually made by competent artists, it was first provided with a linen damask cover, which is still in existence although the carpet is about 200 years old. Hugh Percy Murray Aynsley, s.s. *Queen*, 1858. Lent by Mrs M. McIntosh.

OIL PAINTINGS by G. A. Boyle. Hugh Percy Murray Aynsley, 1858. Lent by Mrs M. McIntosh.

BRACKET CLOCK in mahogany complete with original bracket. John Thomas Brown, *Mid.othian*, 1851. Lent by Mrs H. W. F. Hamilton, Mount Thomas, Rangiora.

OIL PAINTINGS, 'Christchurch under snow', 1862 and 'Thatched cottage, Halswell'. Both these paintings are contemporary and were the property of the Rev. F. Inwood. Lent by the Misses Inwood.

BUTLER'S TABLE, mahogany. An excellent example of space saving furniture. Rev. F. Inwood, *Sir George Seymour*, 1850. Lent by the Misses Inwood.

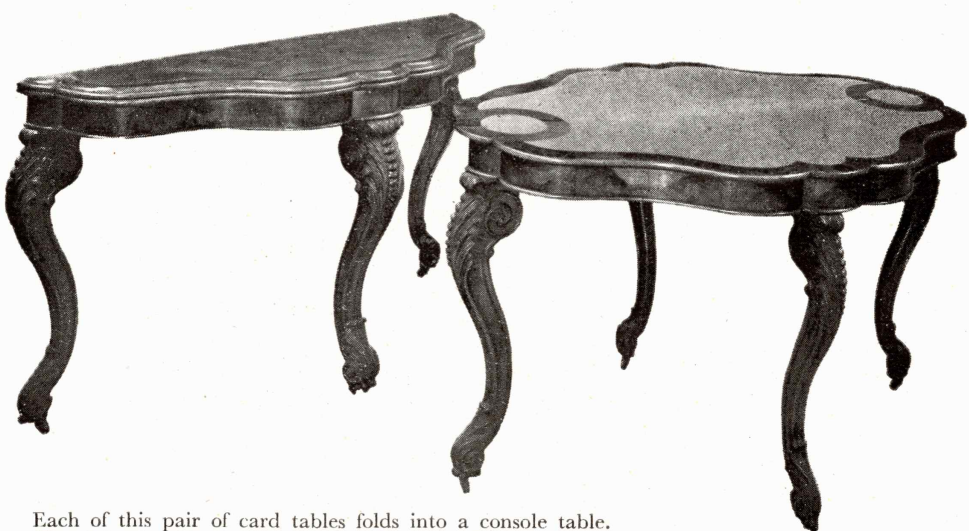
LARGE OVAL MIRROR, with black and gold gesso frame. Rev. George Dunnage, *Fatima*, 1851. Lent by Mrs F. W. Dunnage.

POLE FIRESIDE SCREEN. Rosewood, Regency design. The appliqué needlework panel is made up of many of the fabrics of the period: velveteen, poplin, foulards, silk, cambric, and taffeta combined to make a pleasing floral pattern. Rev. and Mrs J. Raven (first vicar of Woodend), *Minerva*, 1853. Lent by Mrs Sara Pinfold.

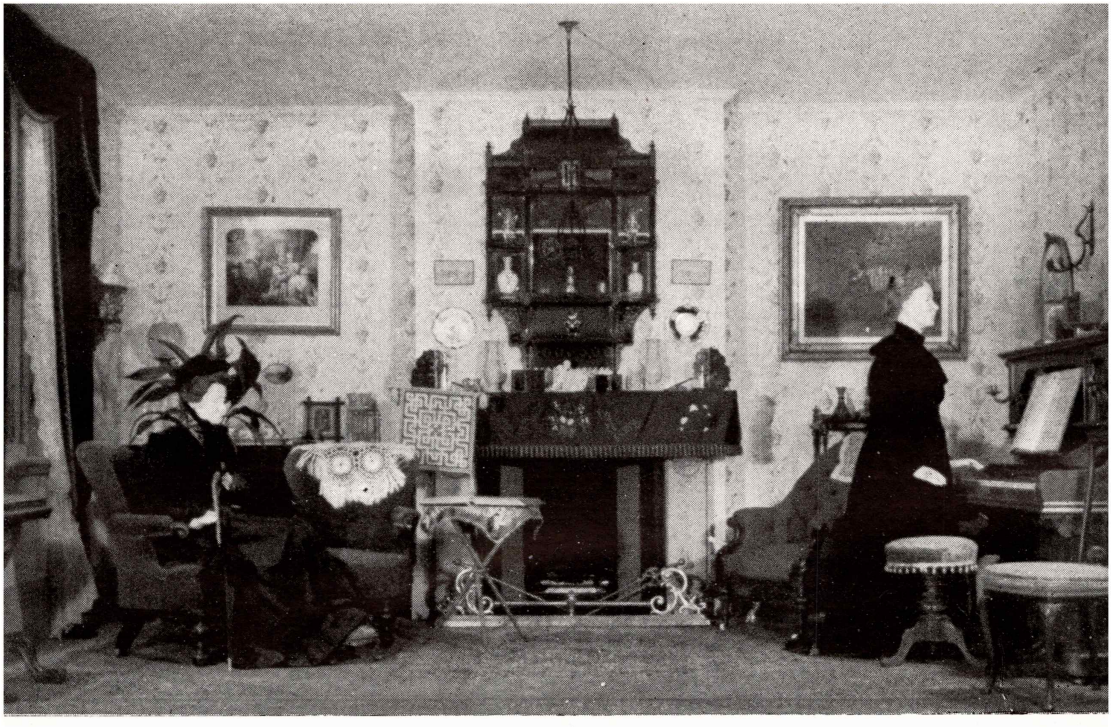
FRENCH JARDINIERE, decorated with ormolu and Sèvres plaques, from the Paris Exhibition of 1850. Bishop Harper, *Egmont*, 1855. Lent by Jack Acland.

GARNITURE FOR MANTLEPIECE, consisting of elaborate clock, and a pair of candelabras in ormolu and deep blue enamelled porcelain, exhibited at the Paris Exhibition of 1850. Edward Palmer Chapman, *Egmont*. Lent by Mr G. Palmer Chapman.

SILVER CANDLESTICKS, heirlooms of the Tripp family, and small picture of the first home built by Charles Tripp, Orari Gorge. Lent by J. M. Tripp.



Each of this pair of card tables folds into a console table. Placed back to back they then make up a dining table.



To some cluttered, but to those who knew it, cosy, is the atmosphere of the late Victorian room. Red plush drapes the window, cane table and the marble mantelpiece. Flanked by the aspidistra, the matron in sombre black faces the fire across a barricade of antimacassar, bead banner-screen, family album and brass fender. While rejecting the taste of the over-mantel, the gas bracket and the 'what-not', 1950 Canterbury would still accept many features of this room.

Victorian Room

(1890s)

THIRTY TO FORTY years have elapsed since the arrival of the Pilgrims. This is a new house and a new generation. The roof of the house is of corrugated iron. There is water on tap and a bathroom. Gas has taken the place of the candles used by the early colonists, and there is now no need even for paraffin lamps except in the stables and of course, on the carriage.

The sitting room is papered with a good quality floral striped paper, similar to the French tapestry used for upholstery. The mantelpiece is of grey marble, but there is a great change in the treatment of the windows. Almost completely obscuring the wide architraves, heavy curtains, draped and festooned, frame the double-hung window. Deep skirting boards have eclipsed the low unimportant ones of the early houses.

The simple mirror which hung above the fireplace in the early houses has given place to the ubiquitous overmantel with its bevelled mirrors and hosts of shelves and niches. It is a masterpiece of fretwork, a very dignified piece which rivals the chinoiseries of Chippendale.

Here, as in the earlier rooms, the traditional furniture may still be seen. A Regency bookcase with box-pleated taffeta covered panels, and the round Chippendale table and workbox were brought out in the 'First Four Ships' and are heirlooms envied by the neighbours. The householder is thinking of going 'home' to pick up a few agencies, maybe electrical, a line which appears to have prospects. His wife would like some Morris furniture, but probably will buy some antiques to bring back with her. After all it takes quite a lot of bric-a-brac to stock a whatnot and an overmantel.

VICTORIAN ROOM

OVERMANTEL, belonged to the Rev. O. Mathias, *Dominion*, 1851. Lent by Mrs E. Swindell.

BOOKCASE, rosewood, Regency, with door panels covered with box pleated taffeta in 'Regency' stripes. Bishop Henry Harper, *Egmont*, 1855. Lent by Miss Janet Storry.
MANTELPIECE, in grey marble. Lent by H. G. Helmore.

UPHOLSTERED CHAIR, mahogany, in red, originally belonged to J. Ollivier. Lent by Mrs C. M. Ollivier.

CARPET. Lent by Miss Phyllis Boyle.
MUSIC STAND, in walnut. Lent by General Trading Co.

MAHOGANY TRIPOD TABLE, Rev. F. Inwood, *Sir George Seymour*, 1850. Lent by the Misses Inwood.

TABLE with imitation bamboo legs. Lent by H. G. Helmore.

WORK TABLE, walnut, Mrs G. Cotterill, *Sir George Pollock*, 1851. Lent by Miss Cotterill.

PIANO. Lent by Mrs J. F. Cracroft Wilson.
PIANO STOOL, brought out on the *Steadfast*, 1856. Presented by Miss E. Heywood.
SETTEE, double-ended, walnut. Lent by Miss Janet Storry.

BANNER SCREEN, in geometrical pattern beadwork. Murray Aynsley, s.s. *Queen*, 1858. Lent by Mrs M. McIntosh.

FOLDING ARM FOR BANNER SCREEN, gilt and black, John Ollivier, *John Taylor*, 1853. Lent by Mrs C. M. Ollivier.

MAHOGANY UPHOLSTERED CHAIR. Lent by Miss J. S. Raine.
OIL PAINTING, 'Radley Wharf, Heathcote River'. Lent by Miss A. G. Todhunter.

GENERAL

WAKEFIELD PORTRAIT

The large oil painting of Edward Gibbon Wakefield (born London, 1796, died Wellington, New Zealand, 1862) was painted in 1850 by J. E. Collins. The dogs are by Richard Ansdell. The portrait was commissioned by a group of shareholders of the New Zealand Company and presented to Wakefield for his services in organizing the settlement of New Zealand. It was presented to the Canterbury Museum in 1871 by his son, Edward Jerningham Wakefield, of Coldstream, Rangiora.

MURAL, THE VOYAGE OUT

As recorded by Cyrus Davie who left England on the *Sir George Seymour*, 8th September, 1850, and transferred to the *Randolph*, 4th October, off the Gold Coast. Designed by Russell Clark, W. A. Sutton and senior pupils of the Canterbury School of Art.

LANDING OF PILGRIMS

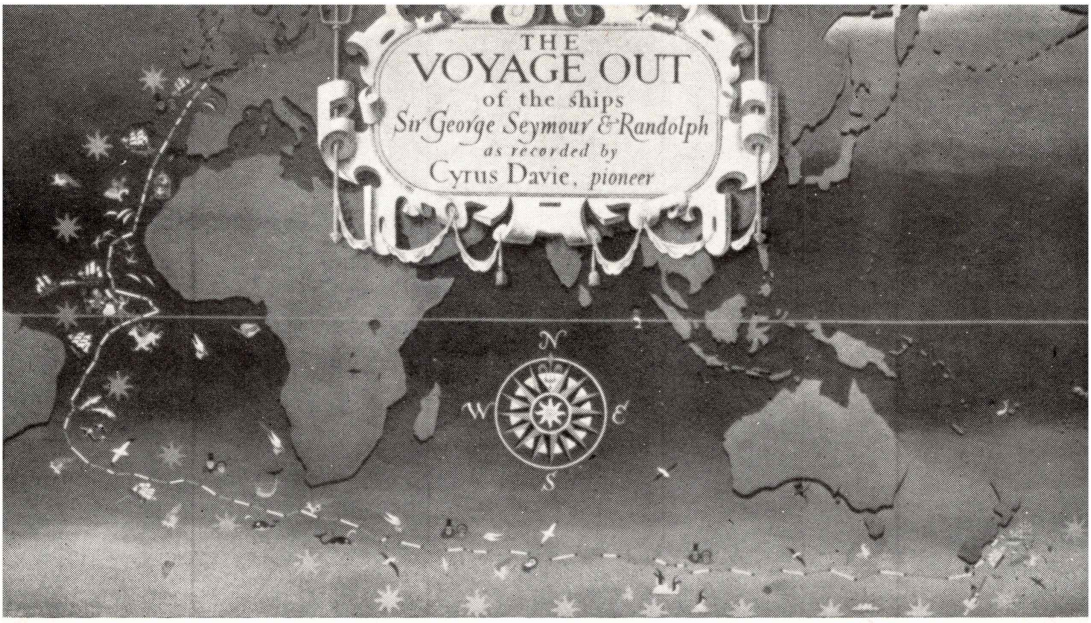
Oil painting of landing from *Sir George Seymour* was done from memory in 1885 by John Durey, who arrived 17th December, 1850. Lent by R. V. Clarke.

FIRST FOUR SHIPS

Oil painting of ships at Lyttelton (probably after original by William Fox) by W. Raworth, was lent by Mrs E. C. Studholme, Waimate.

LYTTELTON DIORAMA

Scale model representing the first four ships lying off Lyttelton 1st January, 1850. Ships are, in order of size: *Charlotte Jane* (16th December), *Randolph* (16th December), *Sir George Seymour* (17th December), *Cressy* (27th December). Setting and sea by Russell Clark and W. A. Sutton. Ships by Claude Fletcher.



Sailing ships could not afford to put in to land; while the wind held they drove before it. The emigrants would never forget the tedium and discomfort of those three months and more from Britain to its Antipodes. The course in this mural is based on the journal of Cyrus Davie who missed the *Randolph* at Plymouth, and embarked on the *Sir George Seymour* at 10 a.m. of the same day (8th September, 1850). On 4th October, off the Gold Coast of Africa, the *Randolph* was sighted, close enough for Davie to be transferred. The *Randolph* sighted Stewart Island on 12th December, and reached Lyttelton at 4 p.m. on 16th December, after a voyage of 99 days. The *Seymour* arrived at 10 a.m. on 17th December.

BEFORE

AFTER

Based on *Punch* cartoons of the period.

Costumes

THE construction of the period rooms provided the first opportunity in the Museum's history to display period costume in a natural setting and on a large scale. Modern shop figures proved so unsatisfactory that the expert services of Dorothy Hall were called in to prepare a large number of women's torsos with the necessary constricted waist, heads with features that would not date, and correctly coiffured wigs.

The costumes displayed are from the collections of the Canterbury Museum and Canterbury Pilgrims Association, the Victoria and Albert Museum, London, the Museum of Costume, Manchester, and from Canterbury families. It is hoped that this display will give an impetus to the growing assembly of costume held in the Canterbury Museum on its own behalf and that of the Pilgrims Association.

An attempt has been made to illustrate the different accessories used by men and women for evening and day wear and also the change in the shape of the skirt from the 'fifties to the 'sixties. When the settlers first arrived, the women were burdened with at least six petticoats, and it was not until the advent of the crinoline frame, about 1857, that women could abandon their heavy encumbrances and yet retain the desired silhouette. This dome-like shape of the skirt continued until the 'sixties, when it gradually dropped more to a pyramid, which at the end of the decade emerged as a bustle. At the end of the 'seventies the bustle vanished, only to be revived during the 'eighties, and vanish again in order to make way for the new mode of the 'nineties and the Edwardian.

CABIN: In the reproduction of a cabin on the *Charlotte Jane*, the passenger is dressed in a short black frock coat, light coloured trousers and black top hat. He also wears a mulberry satin sprigged waistcoat, high collar and black cravat. Lying on the bed is his woven night cap and a white linen shirt.

COTTAGE: In the kitchen-living-room stands a model wearing a printed calico gown protected by a large white linen apron. A small muslin vest with collar fills in the wide neck of the dress.

CHRISTCHURCH HOUSE: The next two rooms are a bedroom and a drawing room of a slightly later period. In the bedroom a model stands in front of her dressing-table. She is wearing a hand embroidered petticoat of 1861, a white dressing jacket, and dainty lace cap. On the bed lie other garments—petticoat, lavender-grey silk dress, mantle, bonnet and parasol.

The drawing room makes an exquisite setting for the three models. The bearded gentleman with long frock coat and light coloured trousers leans against the mantelpiece and appears to converse with

The brown and red plaid taffeta dress, Christchurch House drawing room.

a lady advancing towards him. She wears a brown and red plaid taffeta dress trimmed with brown fringe. At a table idly toying with a pack of cards sits another model in a blue silk gown which was originally a wedding dress of 1860.

VICTORIAN ROOM: We now pass by thirty years and arrive at a drawing room of the 'nineties. Dress has lost its graciousness and consists now of a curious mixture of severity and ornate trimming which is reflected even in the furnishings. The only thing to be said in its favour is the high quality of the materials and workmanship.

DR BARKER'S V-HUT: In the confined space of this V-hut sit Mrs Barker and her companion, Miss Bowen, while on the floor plays young Arthur Barker, dressed in a white hand-embroidered frock tied with a wide plaid sash. The two dresses worn are interesting examples, the striped shot taffeta is one on loan from the Victoria and Albert Museum, while the brown taffeta trimmed with deep brown fringe belongs to the Collection. The wine silk afternoon apron, the lace undersleeves and those of *broderie anglaise* are beautiful accessories. In the bedroom end of the hut are some Paisley and Indian shawls, while in a corner hangs a quilted petticoat.

CASE AT ENTRANCE: The case in the foyer shows a lady and gentleman of 1850 dressed for a ball. She wears a gold silk evening dress with pointed bodice and deep lace bertha, while her escort wears a black dress coat and tight black evening trousers of the period, creme brocade waistcoat and cravat and the customary high collar. Delightful evening accessories for both are also shown.

COSTUME—CASE VI: This flounced dress of the 'fifties with velvet bonnet to match are on loan from the Victoria and Albert Museum, while on either side of the model stand a boy and girl in reproduction costumes.

COSTUME CASES III AND II: Further along are two cases containing bustle dresses ; the first, a pink satin evening dress trimmed with lace and pearls, was worn to the Masonic Ball held in Christchurch in 1875. Also showing are a number of accessories of the 'sixties and 'seventies. The next is a mulberry silk bustle dress of the 'eighties, also very typical of this period, and it is interesting to note the difference in cut, trimming and the effect generally from that of the 'seventies. Even the hair is quite altered.

Two small cases show exquisite samples of small parasols, many of them fringed and lined, with folding handles, Paisley shawls in silk or fine wool, and fascinating examples of early Victorian slippers and elastic-sided evening boots, the very early ones of course, quite heelless.

RIDING HABIT: The riding habit is of the 'seventies.

COSTUMES

STATEROOM

BLACK TOPPER, 1845. Presented by Miss Gates.

MULBERRY SATIN BROCADED WAISTCOAT. Lent by Miss Janet Westland.

SHORT BLACK FROCK COAT, adapted from one of later date.

LYTTELTON COTTAGE

KITCHEN

STRIPED FLORAL COTTON DRESS, made by the Misses Cholmondeley in the 'forties. Canterbury Museum collection.

INDIAN MUSLIN VEST AND COLLAR. Presented by Miss J. Storry.

PATCHWORK COAT COVER. Lent by Miss E. M. Stocker.

BEDROOM

PATCHWORK QUILT of over 800 pieces. Presented by Miss J. Storry.

DR BARKER'S V HUT

BACK FIGURE: (Mrs A. C. Barker) Striped shot taffeta dress on loan from Victoria and Albert Museum.

Wine silk apron. Presented by Mrs H. N. Parsons.

Undersleeves of *broderie anglaise*. Lent by Mr and Mrs C. M. Costall.

FRONT FIGURE: (Miss Bowen) Light brown silk dress trimmed with brown fringe—worn by Miss Manson at her marriage to Mr Blatchford. Presented by Mr S. M. Blatchford.

Creme lace undersleeves. Presented by Mrs H. N. Parsons.

White hand embroidered frock. Presented by Mrs F. H. Polhill.

CHRISTCHURCH HOUSE

BEDROOM

FIGURE: White hand embroidered petticoat, 1861. white dressing jacket, 'sixties. White hand embroidered lace cap. Presented by Miss J. Storry.

CLOTHING ON BED: Lavender silk dress. Lent by Mrs Hill.

White petticoat, 1861. Grey cashmere mantle hand embroidered in creme silk. Lent by Mrs H. N. Hope.

Bonnet, 'sixties (Reproduction).

Crochet work towel. Presented by Miss J. Storry.

CHRISTCHURCH HOUSE

DRAWING ROOM

BROWN PLAID TAFFETA DRESS, trimmed with brown fringe. Presented by Mrs H. N. Parsons.

One of the figures in the Victorian Room

BLUE SILK DRESS, trimmed with dark blue velvet, 1860, worn by Mrs Parkinson's mother at her wedding. Lent by Mrs I. L. M. Coop.
MAN'S BLACK FROCK COAT. 'sixties.
TROUSERS, CRAVAT, ETC. (Reproductions).

VICTORIAN DRAWING ROOM

BLACK SILK BROCADE DRESS, 1890. Lent by Mrs M. Guillermo.
BLACK STRAW BONNET. Presented by Mrs Lacy, Akaroa.
SEALSKIN MUFF-BAG. Presented by Miss J. Storry.
BLACK SATIN PARASOL, first used in the 'eighties. Presented by the family of Mrs W. B. Matthews.
PLUM VELVET DRESS, trimmed with black braid, 1895. Lent by Mrs Atkinson, Amberley.

COSTUME CASE VI

WOMAN'S COSTUME, 1850s: Flounced dress of floral and striped silk. Victoria and Albert Museum.
Undersleeves of hand-made net. Presented by Miss J. Storry.
Bonnet, brown velvet. Victoria and Albert Museum.
Brown silk parasol, folding handle. Lent by Rose Reynolds.
GIRL'S COSTUME, 1850s: Reproduction dress in striped silk.
Undersleeves of hand-embroidered linen. Lent by Mrs H. S. Barker.
Bonnet. Presented by Mrs F. H. Polhill.
Purse, cross stitch tapestry. Presented by Miss J. Storry.
BOY'S COSTUME, 1850s: Reproduction costume by Rose Reynolds.

HALL ENTRANCE CASE

BALL DRESS of gold silk with lace bertha (collar). Presented by Mrs H. N. Parsons.
SHAWL, hand embroidered. Lent by Mrs W. A. Day.
HEELLESS EVENING BOOTS. Lent by Victoria and Albert Museum.
FAN, black lace. Lent by Mrs H. N. Hope.
EVENING SHOES. Lent by Rose Reynolds.
OPEN WORK SILK HOSE. Presented by Miss J. Storry.
EVENING GLOVES, cream kid. Presented by Mrs W. Beadel.
MAN'S EVENING COSTUME (reproduction) 1850. Original waistcoat of cream silk. Presented by Museum of Costume, Platt Hall, Manchester.

COSTUME CASE III

EVENING DRESS, 1870s: This evening dress of pink satin, the bouquet holder and fan, were worn at a Masonic Ball, Christchurch, 1875. Presented by Mrs. Jane Palmer and Mrs. Lloyd.
Evening mantle, gold brocade, 1870s. Lent by Miss C. Dixon.
Shoulder capes, '60s and '70s. Lent by Mrs Atkinson, Amberley.
Scarf, cream silk lace. Lent by Mrs H. N. Hope.
Evening boots, white kid. Presented by Miss M. Smith.
Apron, net and lace, '60s and '70s. Presented by Mrs H. N. Parsons.
Lace scarf. Presented by Miss M. Preston.
Kid evening boots, elastic sided, '70s. Presented by Miss M. Smith.
Bouquet holder, with tripod support. Mrs J. Wilson, *Isabella Hercus*m 1851. Lent by Mrs J. K. Davidson.
Button-hole flower holder. Mrs J. Wilson. *Isabella Hercus*, 1851. Lent by Mrs J. K. Davidson.
Bouquet holder. Lent by Miss D. Feaver.

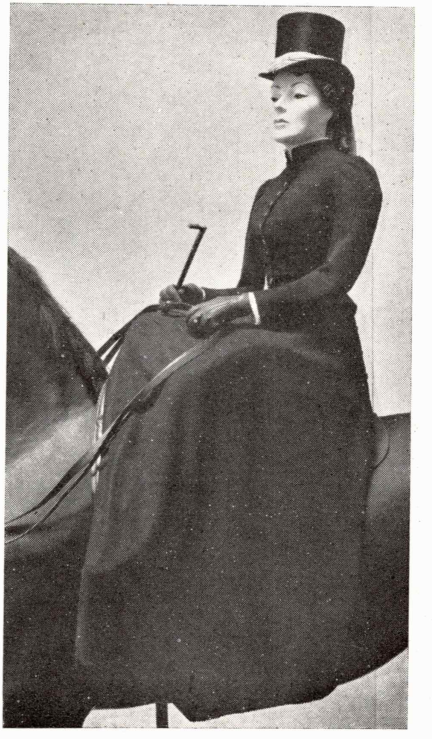
COSTUME ACCESSORIES: EARLY VICTORIAN

PARASOL, folding handlè silk, Paisley. Lent by Mrs R. T. Tidswell.
DRAW STRING BAG, petit point. Victoria and Albert Museum.
PARASOL, folding handle, fawn silk. Victoria and Albert Museum.
FAWN KID GLOVES. Victoria and Albert Museum.
SHAWL, fine wool, Paisley. Presented by Mrs W. A. Day.
BAG, green velvet, with steel beads and sequins. Victoria and Albert Museum.
PARASOL, folding handle, blue silk. Presented by Miss M. A. Hookham.
PARASOL, folding handle, olive silk. Lent by Mrs Hardy, Cookson.
PARASOL, ivory and coral handle, watered silk. Victoria and Albert Museum.
OBLONG SHAWL, Paisley silk. Lent by Mrs A. Hill.
HAND-EMBROIDERED SLIPPERS, green silk. Presented by Miss M. A. Hookham.
HAND-EMBROIDERED SLIPPERS black satin. Lent by Mrs Norton Francis.
KID BOOTS, side-laced. Victoria and Albert Museum.
COTTON EVENING BOOTS, heelless. Presented by Miss L. Bowen.
KID EVENING BOOTS, elastic-sided. '70s. Presented by Miss M. Smith.
PAISLEY SHAWL, silk and fine wool. Presented by Mrs W. A. Day.
BOOTS, kid and striped lace. Victoria and Albert Museum.
SILK BOOTS, elastic-sided, without heels. Victoria and Albert Museum.

COSTUME CASE II

MULBERRY SILK DRESS, 1880s. Heirloom of Mrs Duncan Rutherford, Leslie Hills. Lent by Mrs Dampier-Crossley.
RED KNITTED SILK AND STEEL BEAD MISER'S PURSE. Presented by Miss J. Storry.

RIDING HABIT, '70s. Lent by the Tripp family.



The French at Akaroa

THE SMALL French settlement established at Akaroa in 1840 is represented by a house facade, a locally made bed and writing desk in Empire style, impressions of four of the five etchings of Meryon's Akaroa set, and his original pen sketch of Akaroa drawn on a sperm whale's tooth:

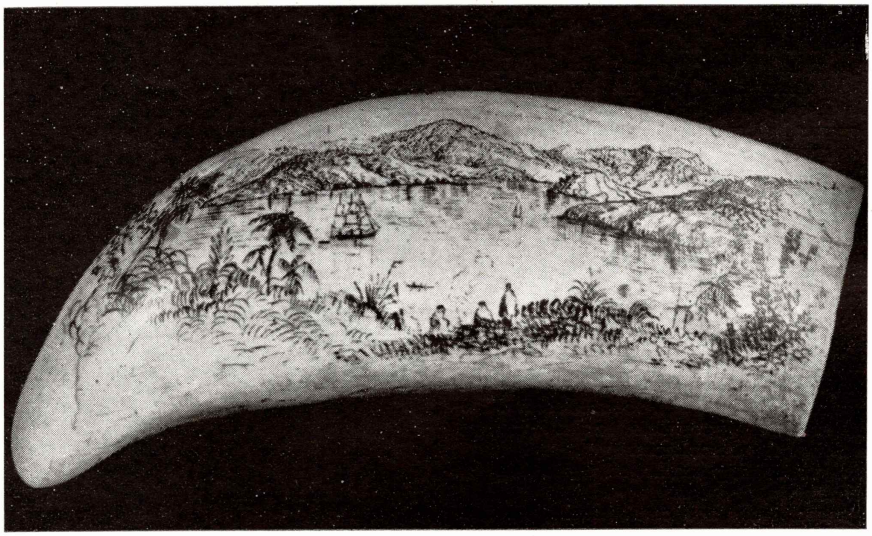
HOUSE FACADE in Empire style, incorporating the doors and windows of one of the first houses built in Akaroa by M. Elie Bourriaud. Fittings presented by Gordon Kearney.

DROP-FRONT BUREAU SECRETAIRE, made of kowhai by Francois Le Lievre, in 1840. Lent by Akaroa Borough Council.

BED in Empire style, made of kauri for marriage of Francois Le Lievre in 1851. Lent by Mrs E. M. Ferris.

ETCHINGS BY CHARLES MERYON. Lent by E. J. Coveney. The original sketches for the four etchings were made when Meryon was serving as a young ensign on the corvette *Le Rhin* in 1845. They represent: cob cottage thatched with totara bark, of French old soldier colonist (etched 1866); Maori food stores and huts on southern foreshore; hauling a seine net, near present waterfront promenade (etched 1863); general view of settlement looking north-east (etched 1866).

Meryon's whale-tooth landscape. This original pen drawing of Akaroa was made by Meryon between 1843 and 1845, on a sperm whale tooth doubtless obtained from a French whaler. This unique relic is lent by the Hawkes Bay Art Gallery and Museum, Napier.



A general view of the Exhibition.

CHINA AND BRIC-A-BRAC

THE POTTERIES at this era were still turning out huge quantities of ordinary earthenware, decorated in underglaze transfer printing. The rich blue of the first quarter of the century, was by now largely replaced by paler underglaze colours.

Oriental china of the late 18th and 19th centuries, was very much used in the first years of settlement, while many pieces in famille verte and famille rose colourings, show their popularity in the province.

Staffordshire china, usually unmarked, is frequently found, and, as is to be expected, there are also very good examples of Minton, Copeland, Worcester, and Davenport.

Among others, the following English firms advertised their wares for the colonists of the time: William Taylor Copeland; Edward A. Isaacs & Co.; F. R. Pratt & Co.; Samuel Alcock & Co.

TEA SET, 27 pieces, fluted, with freehand decoration in gold and red, beginning of 19th century, possibly Chamberlain Worcester, unmarked.

SET OF JUGS in red with decoration in Chinese style, and yellow lustre.

BREAKFAST SET, almost complete, fluted, with typical decoration in ribbons and bows marked Minton, impressed. G. Nalder, *Triptree Hall*, 1863. Lent by Mrs William Day.

SMALL TRIPOD CHIPPENDALE TABLE, with claw and ball feet, and delicately carved legs. Brought out, *Canterbury*, 1851. Lent by the Misses Field.

JUG, red stoneware, decorated in relief. (In Christchurch House drawing room.) Lent by the Misses Field.

JUG, white parian ware, relief decoration, marked Copeland. Brought out in 1851. Lent by the Misses Field.

PLATES, from blue and white Nanking dinner service, of Archdeacon O. Mathias. Lent by Mrs T. F. Gibson.

PAIR OF BRASS CANDLESTICKS, Rev. J. Wilson, *Isabella Hercus*, 1851. Lent by Miss Mabel L. Grigg.

CHINESE TEAPOT, famille rose colourings, used by Miss Boyce. Lent by Miss Mabel L. Grigg.

TEACUP AND SAUCER, part of Chinese set brought out in 1851. Lent by the Misses Inwood.

Photograph shows the elegant lines and usefulness of the Regency bedside table, brought out in 1852. The long foot enables the table to reach over the bed where adjustable reading flaps and a folding candle bracket serve the owner.

DUMB WAITER, Minton CHINA. Brought out in 1857 by J. D. Lance. Lent by Mrs H. Lance.

LARGE JUG, Chinese armorial china with family crest. Rev. J. Wilson, 1851. Lent by Mr M. M. Musgrave.

PERFUME BOTTLE, BOUQUET HOLDERS, silver and gilt, VINAIGRETTE, green glass, silver mounted, QUILL CUTTER, ebony, TUNING FORK, SPODE TEA AND COFFEE CUPS AND SAUCERS, MINTON BREAKFAST CUP AND SAUCER, JUG with Wilson crest, SHERATON CORNER CABINET of unusually slender lines, filled with miniature china of Victorian period. Rev. J. Wilson, *Isabella Hercus*, 1851. Lent by Mrs J. K. Davidson.

PORTRAIT, the Rev. and Mrs J. Wilson. Lent by Miss E. M. Musgrave.

TEAPOT, Chinese armorial china with Wilson crest. Rev. J. Wilson, 1851. Lent by Mrs E. J. L. Williams.

EWER, hand painted in the style of Coalport, used for christenings in the family. COFFEE CUPS, part of two harlequin sets, one gold lined. DESSERT PLATES AND COMPORT, part of dessert service with raised pattern of large blue leaves. PIE DISH, Wedgwood with imitation pastry work. PERFUME BOTTLE, purple with flowers in reserves. PAIR OF CORNUCOPIAS, hard paste with lustre glaze. SET OF IVORY CHESSMEN, carved in fashions of the time of Wellington's campaigns. FAMILY KNIFE BOX, silver mounted, engraved with names and dates of family events. (In cottage kitchen.) Some of these items were brought out by the grandparents, Mr and Mrs William White in 1851, some brought out later by the great aunt of Miss Janet Storry.

STONEWARE STEIN. Lent by I. F. Bailey.

BLUE AND WHITE PLATES. Lent by Mrs E. B. Whitcombe.

GILDED AND ENGRAVED CUT CRYSTAL VASES. (In late Victorian room.) Lent by Mrs E. B. Whitcombe.

DELFT TILE. Col. Alexander Lean, *Cressy*, 1851. Lent by Mrs E. Whitcombe.

LID OF PACKING CASE, with original label: 'Rev. J. Wilson, Canterbury, New Zealand, By ship *Isabella Hercus*. March 1st, 1851. Hold.' Lent by Mrs E. J. Ross.

SILVER TEASET, comprising teapot, with crest, milk jug, and sugar basin with crest, and teapot stand. Dr A. C. Barker, 1850. Lent by Mrs A. L. Barker.

COFFEE POT, silver, Dr A. C. Barker, *Charlotte Jane*. Lent by Mrs Frank Barker.

WORK BOX, complete with fittings, Mrs Heywood, *Steadfast*, 1856. Presented by Miss E. Heywood.

WORK BOX AND SPECTACLES, Mrs Eliza Horrell, *Charlotte Jane*. Lent by Mr John Horrell.

PORCELAIN FROG MUG, Mariners Arms Lent by Mrs Moriarty, Ashburton.

TEAPOT, gilt decoration, and MILK JUG. BREAKFAST CUP with grey-blue underglaze. Heirlooms of Jane Deans, *Minerva*, 1853. Lent by Mesdames Max Deans and Douglas Deans.

TRAY, papier mache, hand-painted. COFFEE AND TEA POTS, electroplated. Jane Deans, *Minerva*, 1853. Lent by William Deans.

PAIR OF CANDLESTICKS, W. Philpott, *Randolph*, 1850. Lent by Mrs Charteris, Kaiapoi.

WORK BOX, embossed leather, with mother of pearl fittings. Lent by Mrs H. F. Dykes.

FOUR BREAKFAST CUPS AND SAUCERS. English china transfer printed and hand coloured. Joseph Richards, *Sir George Seymour*, 1850. Lent by Mrs F. J. Reynolds.

DESSERT SERVICE, with named continental peasant types and gilded borders, five plates and a comport. W. Guise Brittan, *Sir George Seymour*, 1850. Lent by Mrs J. H. Upham.

MEDICINE CHEST in original leather carrying case, made by Savory & Moore, London,

complete with bottles and medical scales. Used by Octavius Mathias in 1825, when Chaplain on the H.M.S. *Galatea* at the British Consulate in Algiers; Brought to New Zealand on *Dominion*, 1851. Lent by G. H. Mathias.

TEAPOT, JUG, CUP AND SAUCER, in blue willow pattern. (Grainge Factory, Worcester.) Lent by Mrs Brain.

SMALL CENTRE PILLAR TABLE, made from a round tray used by A. J. White, *William Hyde*, 1855. Lent by Miss N. Reeves.

WHATNOTS, used for the display of small objects in the wall cases have been lent by Mrs Wagner, Miss Mason and the General Trading Company.

We are also indebted to the latter firm for a number of other items of furniture, not specifically mentioned elsewhere.

SILVER

Although this display is of sterling silver brought out by the early families, it contains also electroplated Brittania metal which was fast taking the place of sterling silver and Sheffield plate. Although much of this new plate must have been sold, the silver coating has not stood up to the test of time, and even Sheffield plating has in many cases succumbed to the actions of cleaning and handling.

Three firms advertised electroplate on the Australian and New Zealand market in the '50s; they were Atkin Bros., Holburn; Hawkworthy, Ayre & Co., Sheffield and London; John Sherwood & Sons, Birmingham and London, so there must have been a fairly good market.

Sterling silver alone has stood the test of time, even if one piece has worn through at the base with use.

STERLING SILVER

Large salver, 1765-6; small tray, 1786-7; pair candlesticks, 1755-6; teapot, 1815-16; spoons, table (2), 1823-4; spoons, dessert (12), 1823-4; fish servers, 1834-5, 1793-4; salt cellars (pair), 1762-3; ink-stand, 1803-4; ladle (sauce), 1810-11; sauce boat, 1790-1; forks (4), 1812-13; all have the Bridge crest, excepting the ink-stand, which has the Hastings crest. Brought out by Charles Joseph Bridge on the *Randolph*, 1850. Lent by Arthur Hastings Bridge.

LARGE TANKARD, 1689-90. Rev. O. Mathias, *Dominion*, 1851. Lent by Mrs T. F. Gibson.

COFFEE POT AND STAND, with Leech crest. J. Robins, London, 1785-6. George Leech, *Tasmania*, 1853. Lent by Miss Mary Elizabeth Leech.

Forks, Victorian, 1846-7; salver, 1725-6; sauce boat, 1768-9; forks, Georgian (2), 1815-16 (1) 1832-3; John and Strickland Field, *Canterbury*, 1851. Lent by the Misses Field.

TAPER STICK, 1834-5; CANDLESTICK, TRAY, 1839-40. John Thomas Brown, *Midlothian*, 1851. Lent by Mrs H. W. F. Hamilton, Mount Thomas.

SILVER CANDLESTICK, 1802-3. Engraved 'Presented to Alexander Lean, by E. B. Fox, 1851'. Brought out by Colonel Lean. Lent by Mrs E. Whitcombe.

SHEFFIELD PLATE

SPIRIT KETTLE ON STAND, John Ollivier, *John Taylor*, 1853. Lent by Mrs C. M. Ollivier.

PAIR OF CANDELABRA, Edward Palmer Chapman, *Egmont*, 1855. Lent by Mr M. L. Palmer Chapman.

SNUFFERS AND TRAY, made by W. Hutton, 1807. Mr and Mrs George Leech, *Tasmania*, 1853. Lent by Miss Mary Elizabeth Leech.

PIERCED FRUIT DISH, brought to Rangiora in 1851 by John Thomas Brown. Lent by Mrs H. W. F. Hamilton.

FURNITURE SHOWN IN THE MAIN HALL

SEA CHEST, taken from London in 1851 by William Langdown, to Ballarat, and Castlemain, Victoria. It was brought over the Sumner bar in 1860 by Captain Taylor on the schooner *Triumph*. Lent by Mrs C. E. Brocket.

BASKET. The ship *Tasmania* called at Madiera in 1852, where G. Leech bought this wicker basket full of fruit. The last apple was eaten between Port Chalmers and Lyttelton, the core saved and the seeds planted at Woodend. The trees are still bearing. Lent by Miss Mary Elizabeth Leech, daughter, now in her 83rd year.

SEA CHEST, used by George Rhodes, who arrived in Akaroa in 1843 to manage the station established by his brother, Captain W. B. Rhodes, who first visited Lyttelton in 1836. Lent by Mrs A. Woodhouse, Blue Cliffs, Timaru.

LARGE TABLE, made at Riccarton, from New Zealand timbers, the top of pit-sawn totara, the legs and dowels being of manuka. Made by Mr S. Manson, about 1843. Lent by Mr A. D. I. Manson, Jacksons, Westland.

IRON FOLDING BED, with riveted joints, similar to that in the cottage. Lent by Mrs R. F. Hayman, Ashburton.

CANTERBURY COLONISTS EXHIBITION

Chairman, Exhibition Committee

MR. HEATHCOTE HELMORE

Furniture and General

MISS PHYLLIS BOYLE, MR AUBREY COX, COMMANDER AND MRS HAROLD BARKER

Period Costumes

MISS ROSE REYNOLDS

Kitchen and Cottage

MRS C. F. LE CREN WITH MESDAMES JOHN GRIGG, LONGBEACH; L. T. WRIGHT, ANNAT; E. M. GIBSON, RANGIORA; B. W. HENNING, AKAROA; H. J. O. WAGNER, MOTUKARARA; M. DEANS, MOTUNAU; R. W. BORLAND, CHRISTCHURCH.

Organizer

MR. S. NORTHCOTE BADE

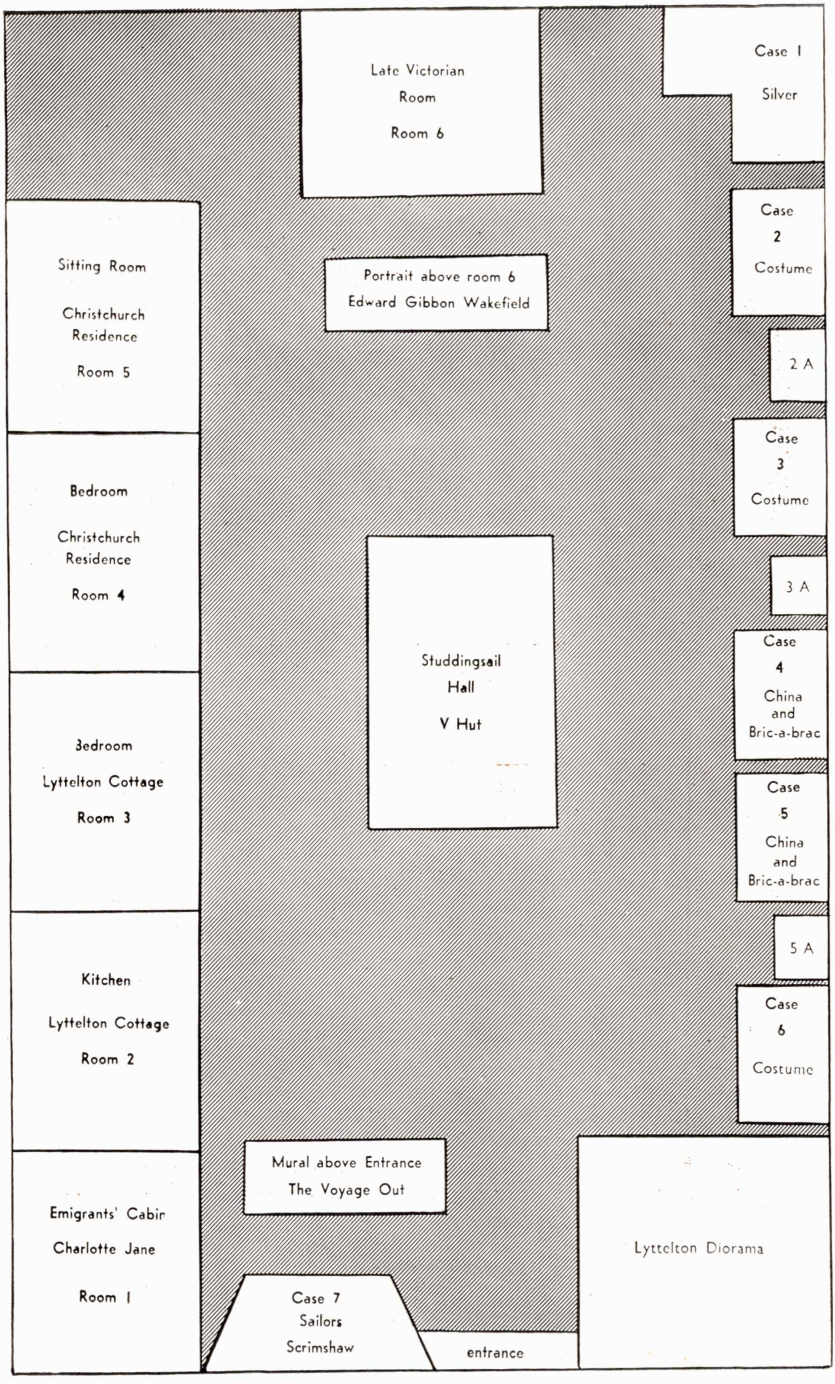
Thanks are due also to the staff of the Canterbury Museum for willing collaboration, to Mr C. F. Champion and Mr E. S. Brittenden for organizing the roster of evening and week-end desk attendance by volunteers of the Association of Friends of the Canterbury Museum and the Canterbury Pilgrims Association.

Many of the other services, acknowledged below, have been arranged through the Canterbury Centennial Association Arts and Cultural Committee:

Canterbury Builders Association, under the leadership of Mr M. Graham, construction of V-hut and rooms. Canterbury Hardware Merchants Association, pinex and wall board. Canterbury Painters and Decorators Association, under the leadership of Mr A. L. Bowden, decorating rooms. Municipal Electricity Department, lighting and wiring. Smith and Smith Ltd., wallpapers. British General Electric Company, electric fittings. Claude Neon Signs Ltd., incandescent tube for fireplace. T. Armstrong and Co., Ltd., coconut matting. Johnson and Cousins Ltd., tarpaulins and rope. Christchurch City Council, timber.

Messrs H. Brock and W. Clegg, decoration of Cottage. Hawkes Bay Art Gallery and Museum, loan of whale tooth with sketch by Charles Meryon.

Appreciation is expressed for the gracious interest taken in the Exhibition by Her Excellency, Lady Freyberg.



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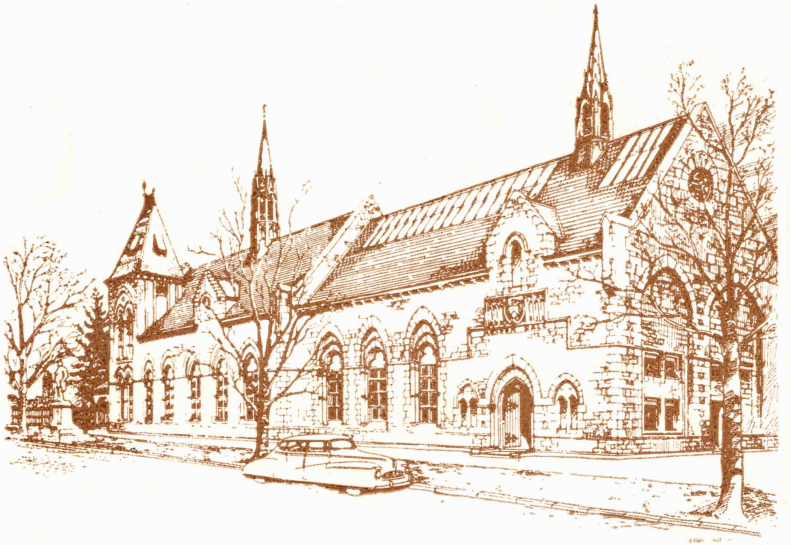

ARCHITECT'S DRAWING OF THE ROLLESTON AVENUE EXTENSION OF THE CENTENNIAL MEMORIAL MUSEUM.

WITH the projected extensions to the Canterbury Museum as the Provincial Centennial Memorial, the needs of a permanent Early Colonists' display will be met by a ground floor hall of 100 feet by 40 feet, adjoining the entrance.

The plan, in brief, is to retain and extend in the same style the Rolleston Avenue and Botanic Gardens wings, demolish the older portions behind this L-shaped facade, and build over the remainder of the site in modern functional construction. This will double the present floor area, to include fifteen modern display galleries, storerooms and workshops necessary for the staff, and the following new features designed to bring about public participation in the Museum's activities:

(1) Large lecture and handcraft room for the 30,000 school children who visit the Museum each year.
(2) Theatre for public lectures and meetings.
(3) Meeting room for adult study groups and societies.
(4) Public reading and record room, housing books, photographs, records and archives of the Canterbury Settlement.